

the small likelihood of such a mistake in any light under less well motivated circumstances.<sup>10</sup>

It is quite appropriate that the miller's wife hit her husband on "the pyled skulle," thereby giving him another bump to join the two bumps of the cuckold she has already provided with her "myrie fit." This appropriateness of the hit fits into the appropriateness of the whole tale. The Reeve tells his tale to "quite" the miller "ful wel" for his tale. In the *Miller's Tale* Alison postpones the swyving with Nicholas to a more convenient time, which she plotted with Nicholas to arrange. Besides the cuckolding, the arrangement causes John, the carpenter, to have a nasty fall and to be called mad by his neighbors. It is necessary, therefore, in a proper quittance of the miller, for the reeve to make the cuckolding a matter of free will on the part of wife and daughter rather than rape.<sup>11</sup> To make the two for one aspect of the reeve's revenge complete, the wife as well as the daughter should be motivated by "gratitude" after the swyving. The daughter tells of the cake and the wife hits her husband. The wife's actions have made the scholars' revenge symmetrical, complete, and successful; the wife's motivation makes the reeve's revenge thorough and appropriate, and allows Chaucer to display his skill at "capping" one story with another.

Robert N. Gosselink  
University of Waterloo

<sup>10</sup>There is also, of course, the question "where did the white nightcap come from?" The clerks did not expect to stay the night.

<sup>11</sup>It is appropriate that John the cuckolded carpenter of the *Miller's Tale* becomes John the cuckolding scholar of the *Reeve's Tale*.

Raymond Card

# DRAMA IN TORONTO: THE FORGOTTEN YEARS 1919-1939

Raymond Card was the author of five plays dealing with the history of Canada, a number of pageants, and five poetical dramas in blank verse. He was also an actor, a director, and a stage designer.

Best known among his historical plays is *General Wolfe*, produced twenty times, broadcast over CKNC in 1930, and published by Thomas Nelson in 1931.

Outstanding among his church dramas is *The Mystery of Meaux*, a nativity play based on the legend concerning the French Cathedral of Meaux. This play was performed for four nights in the chancel of Deer Park Church, Toronto, in 1932.

Raymond Card was a founding member, secretary, playwright, and general adviser of the Canadian Drama League, which was legally incorporated in 1930. He was also a member of the Shakespeare Society of Toronto, founded in 1928 and he served four two-year terms as its president. In 1937 he received the Canadian Drama Award from the Governor General.

A native of Birmingham, England, he came to Canada with his parents in 1913. When war was declared in 1914 he went overseas with the Queen's Own Regiment, later joined the Leicestershire Regiment and served throughout the war. Afterwards he continued his studies in Architecture in England at the University of London. On returning to Canada he established a private practice in architecture, later joining the Canadian Mortgage and Housing Corporation.

He was a member of the Institute of Structural Engineers (U.K.), of the



Royal Architectural Institute of Canada, and a fellow of the Royal Society of Arts. He died in 1969 at the age of seventy-six, leaving a wife and family.

A few years before Mr. Card's death, he began researching a history of Canadian Drama, and at the time of his passing he had completed a draft of a chapter on early drama in Toronto from 1816 until 1860, and a draft of a memoir dealing with his own involvement with theatre in Toronto, which is presented below.

Mr. Card's contribution during the formative years of Canadian Theatre has gone largely unacknowledged. This memoir and the accompanying illustrations of his work as a stage designer give some indication of the broad range of his activities. I wish to thank Mrs. Raymond Card, who allowed me to see her husband's work and approved of my editorial changes. In most cases these changes are limited to punctuation, paragraphing, and form.

Stan McMullin

People whose activity and interest in the drama in Toronto dates from after World War Two are apt to assume that the history of the theatre began in 1947. Nothing could be further from the truth, and they are not only inaccurate but do a gross injustice to the several hundred enthusiasts who, during the twenty-year period between the wars, laid the foundation of the present dramatic revival which has had such interesting results.

When we compare the twenty years after World War One with the twenty years following the Second War, the obvious differences are these: that whereas the present day theatre groups have money to spend on theatre productions, actors, and directors the groups which preceded them had very little financial aid of any kind other than that which they collected from their audiences. Production costs today run into thousands of dollars and most of the participants expect to be paid. In the earlier period practically nobody was paid: time, material, and services were donated freely and lavishly. None of the plays in the first ten years of Hart House Theatre could have been staged if the actors had expected money for their services, or if the stage crews had to be paid at union rates for constructing, painting, and handling the scenery. Even the playwrights wrote the plays and permitted them to be produced without reward.

The Hart House Theatre seems a proper choice with which to begin. Included as an afterthought in the Hart House Students' Club Building, it was added to the design of the original building without spoiling the external symmetry by placing it beneath the quadrangle of the proposed complex. This location was ideal except for two factors. Hart House is built over an old creek-bed and there is therefore a tendency to excessive dampness; and being under the Quad, it was impossible to provide a loft over the stage into which the scenery could be "flown" or pulled up. This greatly limits the design and handling of scenery on the stage.

The building was begun in 1911, but, owing to the war, the theatre was not

completed until 1919. It was provided and donated to the University by the Trustees of the Massey Foundation under the direction of Mr. Vincent Massey, its administrator.

Mr. Massey had always taken a deep interest in drama, and while a member of the Arts and Letters Club had participated in many of its productions. As a result he asked Roy Mitchell of the Arts and Letters Club to be its first director. Mr. Mitchell, who was the most imaginative director the Hart House Theatre has ever had, not only received his first experience in dramatic productions at the Arts and Letters Club, but, prior to assuming the direction of Hart House Theatre, was the technical director of the Greenwich Village Theatre in New York. He was an author of note on the subject of dramatic production and wrote many books and articles on the theme, including *The School Theatre*, published in 1925, and *Creative Theatre*, a very important and thoughtful book on drama published in New York in 1929. The wood-block illustrations for this latter book were designed by Joselyn Taylor, his assistant at Hart House, whom he later married. The lighting and mechanical equipment of the theatre was designed to his specifications, and at the time of its construction made Hart House the most up-to-date Little Theatre in North America.

The theatre was planned and equipped under the supervision of Mr. and Mrs. Vincent Massey, who had given much time to the study of the modern theatre. It was therefore a living incorporation of the ideas of its founders, and was to be established as an experimental art theatre for the use of the University of Toronto and the wider community which it served. Already amateur dramatics had reached a standard which deserved housing on a more adequate scale.

The Players Club, which had produced plays in Victoria College, was invited to assume management of the new theatre in 1919. Dr. George H. Locke, City Librarian, was President for the first year and was succeeded by Professor E.A. Dale of the University, who continued to be associated with it on its Board of Syndics for many years until his death in 1951.

It was found, however, that an undergraduate dramatic society was not suited to the management of a permanent theatre with its many financial and technical problems. Also it interfered with student studies. It was therefore decided that a new body, called the Syndics of Hart House Theatre, directly responsible to the Governors of the University, should take over.

The Players Club was now reorganized. Its membership included those who actually worked or acted in the theatre. I became a member at this time. It had a meeting place in the "Green Room" of the theatre, and accumulated a dramatic library and arranged lectures on subjects related to drama. It was at this point that Mr. Roy Mitchell became director and remained so for two seasons, after which he left to become Professor at the Columbia University School of Drama in New York City.

Under his management twelve plays were produced, which for atmosphere and dramatic impact were never equalled: *The Queen's Enemies* by Lord Dunsany; *The Alchemist* by Ben Jonson; *The Chester Mysteries of the Adora-*



tion and *Nativity*; Euripides' *The Trojan Women*; Shaw's *You Never Can Tell*; *The Romancers* by Edmund Rostand, wonderfully staged in a Watteau-like setting of tender beauty; *Brothers-in-Arms*, that priceless Canadian comedy by Merrill Denison; and Shakespeare's *Cymbeline*. It now became a tradition that each season of plays should contain a play by Shakespeare and a play by a Canadian author. But in recognition of the fact that plays by Canadians did not have the same box-office appeal, these ran for four days instead of the usual week. It is interesting that certain nights were popular for the kinds of audience they attracted. Monday – complimentary ticket holders, critics, and drama lovers; Tuesday – an average crowd; Wednesday – the same; Thursday – University Professors and socialists; Friday – the general public; and Saturday – the "vulgar rich", real enthusiasts, friends of the players, and players not included in the current production. On Saturday night the play was usually followed by a party with skits on the stage and refreshments and dancing for those invited to stay. The skits usually took the form of "take-offs" of the play's more dramatic moments.

At the end of the first season it was decided to put on Shakespeare's *Love's Labour's Lost* and, instead of using the stage, to perform it in the quadrangle above in the open air. The existing terrace formed the stage and a background of greenery representing clipped hedges was the scenery. Seats were set out on the lawn, and spot-lights from the oriel windows played on the actors. It was a very interesting performance, and the Tudor stone background of the buildings around the Quad gave a truly Elizabethan setting to the scene. This was the first play in which I appeared at Hart House, and I was given the part of the King of Navare.

The open air production suffered a little from several troubles that haunt all open air shows: hard seats, damp grass, cold winds, and noises from the outside – in this case a regimental band playing in the bandshell of Queen's Park. As rain was predicted for the Saturday, the production was taken into the theatre.

In between the season's plays, the Theatre was used by the undergraduate dramatic organizations and very occasionally by private outside groups such as the Canadian Drama League, the Dickens' Fellowship, and later, the Shakespeare Society. During the season the Theatre presented one or two productions for the exclusive benefit of subscribers who were admitted by invitation. Students always had the advantage of reduced rates.

The second director was Bertram Forsyth, who had been educated at Winchester and Christ Church, Oxford, and, as an undergraduate, had been head of the Oxford University Dramatic Society, a group from which many leading English actors have come. He studied under several leading members of the English stage, and in the art of mime was under the tuition of Madame Cavalazzi. He had also played with the famous Benson Shakespearean Company. He was relieved of all responsibility for the business management and gave his full time to the productions. Apart from the director, the Theatre employed only two professionals on a full-time basis, a head dressmaker and a stage carpenter. Many of the settings were designed by students of the

Ontario College of Art. The technical staff was composed almost entirely of undergraduates under Professor A. F. Coventry of the University Faculty. The actors were all unpaid amateurs of considerable ability.

The Theatre originally seated 450 but by the addition of bench seats at the sides it could accommodate 500. The Foyer used to contain interesting old playbills and photos of players and productions.

The original plan was to produce one play per month for a week's run during the academic year from October to May. During the Forsyth regime the technical staff included Bertram Forsyth as director; Arthur Lismar, art director; Allan Sangster, Chief Electrician; Alan Coventry, Stage Director; Colin Tait as Stage Manager; Mabel Letchford, Costume Mistress; and Tom Dudley as Stage Carpenter.

Forsyth's selection of plays from 1921 to 1925 included Lord Dunsany's *A Night at an Inn*; Shaw's *Candida*; Chesterton's *Magic*; Ibsen's *Rosmersholm*; and Shakespeare's *The Tempest*.

The fifth season saw *The Man from Blankley's* and *The Toils of Yoshimoto*. Then came that thriller, *The Monkey's Paw* by W.W. Jacobs; *At the Hawk's Well* by W.B. Yeats; *The Riders to the Sea* by Synge; and the season closed with *Outward Bound* produced by Vincent Massey; and Shakespeare's *Cymbeline*.

Raymond Massey also appeared on the Hart House stage at this time, and in a parody scene from *Romeo and Juliet* he played the part of Romeo and I played the part of Paris in the duel scene in the tomb of the Capulets.

Bertram Forsyth now severed his connection with Hart House Theatre and his place was taken by Walter Sinclair. He came from Hong Kong where he had made a distinguished contribution to the Little Theatre as the director of the Amateur Dramatic Club of Hong Kong. Living in the East he had become used to treating all who worked with him as though they were coolies, which did not make him popular with the players, who were giving their services free of charge.

His 1925-1927 Seasons included several interesting plays, such as *The Ship* by St. John Ervine; *The Rose and the Ring*; *Paolo and Francesca* by Stephen Phillips; and *The Toy Cart* by Arthur Symonds. He also invited the well-known New York director, Jacob Ben-Ami, to produce Sven Lange's *Samson and Delilah*, which was a very special event.

Mr. Sinclair left Toronto in 1927, and was followed by a director from British Columbia, Carroll Aikens, who had founded the Home Theatre in the Okanagan Valley. His Canadian play *The God of Gods*, which had been staged by Forsyth at Hart House in 1922, had also been produced at the Birmingham Repertory Theatre in England. Aikens's two seasons, 1926-1928, included Shaw's *Heartbreak House*; *Twelfth Night*, in which A.J. Rostance gave a magnificent performance as Malvolio; and Canadian short plays by Isobel Ecclestone MacKay, *Mazo de la Roche*, Duncan Campbell Scott, and Merrill Denison, finishing up with Shakespeare's *Romeo and Juliet*. At this period a new stage manager made his appearance, Mr. T. Tremain-Garstang. Succeeding Carroll Aikens came Edgar Stone, who among his many pro-



ductions included my own play *His Majesty's Maidens*, the first full length Canadian play to run for a week at Hart House Theatre. Several well-known names appear in the cast; Andrew Allan, Walter Bowles, Horatio Purdy, Elaine Wodson, Ward-Price and Brownlow Card.

Edgar Stone's era was followed by Nancy Pyper's, who after several seasons retired to make way for my brother, Brownlow Card. He had produced many plays in Toronto before being invited to Hart House, and a more detailed account of this activity will appear presently. At Hart House he occupied the stage from 1937 to 1939 when the outbreak of war closed down the Theatre.

In October of 1937 he produced *Twelfth Night*; in February, 1938, *Henry the Fourth Part One*; in November, *Macbeth*, in which Professor G. Wilson Knight played the title role. At Christmas he produced *The Water Babies*, and in April, *The Petrified Forest*. For his 1939 season he produced *Julius Caesar*; *Drinkwater's A Man's House*; and an evening of three Canadian plays: *Call me a Refugee*, *Of Their Own Free Will*, and my play, *General Wolfe*. He finished off with that stirring old Imperial play, *Disraeli*, by Louis N. Parker, a fitting prelude to the Second World War which had commenced just a few days before when Hitler marched into Poland.

With that we come to the end of our period at Hart House, and I must now revert to some of the other groups who were busily working elsewhere.

In 1937 the *Toronto Globe* and *Mail* gave a very interesting summary of the work of The Canadian Drama League which is worth quoting at some length:

A group called the *Chester Players* was founded by Raymond Card in 1918, and the then Lieutenant-Governor of Ontario graciously became its patron. It was inspired by the example of the Birmingham Repertory Theatre which the Cards had known during their early years. The plan was that a similar theatre might be formed in Toronto, but Hart House Theatre with its expensive equipment and subsidy made all thought of competition impossible. The organization had no funds and expenses were met by the director or players, and all profits given to charities. During the first ten years Raymond Card was the director, and many players of note appeared in the production, such as Grace Webster, Agnes Muldrew, Dora McMillan, Patricia Purdy, Brownlow Card, Rai Purdy, Lionel Stevenson, Linton Cole, Harold Bibby and J. Lewis Milligan.

Among the plays given were Masefield's *Good Friday*; Sophocles' *Oedipus Rex*; Cuchulain by Raymond Card; David Garrick; *The Rivals* by Sheridan; *Macbeth*; and *The Bells*, in which Brownlow Card played the leading role of Matthias, a part made famous by Sir Henry Irving.

After continuing from 1920 to 1930 it was decided to incorporate it under the title of the Canadian Drama League and since Brownlow Card had now decided to make a profession of play production he was elected its first director and Raymond Card became the honorary secretary and devoted his efforts to playwriting, set-designing, magazine articles, and lecturing on the theatre, with many appearances as an actor.

Dr. Lawrence Mason, the *Globe's* drama critic, in a second article in the same issue of the *Globe*, summarized the broad scope of the Drama League's activities and praised "its director, Brownlow Card, for invaluable pioneering experiments in many fields, and, above all, for unfaltering adherence to the highest artistic ideals."

It may be useful to recount some of the details of the plays given during the ten years from 1927 to 1937. The first play was John Masefield's *Good Friday*, produced on the chancel steps of Westminster Central Church on Bloor Street. It was the first attempt at drama in a church in Toronto and caused much comment, but the skill with which it was produced disarmed critics, who were totally unused to such an innovation as a play in a church chancel. So great was its success that in succeeding years it was given at Deer Park Church, the Metropolitan Church, and the Timothy Eaton Church. Finally, by special request, the entire company was invited to travel to New York and to present it at the magnificent Church of the Heavenly Rest, on Fifth Avenue, of which the Reverend Henry Darlington was the rector. Harold Hunter, William Sheldon, Edward Roberts, and Patricia Card played the leading roles. Even in sophisticated New York it made a deep impression and the very large church was packed to the last pew for both performances, with several hundred standees along the sides and rear.

It is confidently stated that the Canadian Drama League produced *Good Friday* more times than any other group in the world. Brownlow Card kept in touch with the Poet-Laureate, who always graciously consented to the play being given without payment of royalties, a circumstance that greatly angered a local agent who, not knowing of the special arrangement, tried to collect royalties from us by threats of legal action.

The success of *Good Friday* inspired one of the members of the Canadian Drama League, Mr. James Lewis Milligan, a distinguished lyrical poet who had published several books of poetry and one of whose hymns is in the Anglican Hymnal, to write a poetic drama, *Judas Iscariot*, which was duly presented in the chancel of Westminster Central Church on Good Friday, 1929. The play had the shortcoming of many poet's plays that while they tell some well-known tale in very beautiful language there is lacking that dramatic element which is the very basis of all great theatre. However, it was another step along the road of church drama and the Reverend G. Stanley Russell of Deer Park United Church was interested enough to invite the Drama League to produce a play in his church.

No sooner was the offer made than Brownlow Card saw the possibility of an even greater event and suggested that a whole festival of religious plays should be produced. He wrote to Sir John Martin-Harvey and Sir Barry Jackson to ask their advice as to which were the most suitable plays for the purpose. They both were most helpful and Sir John suggested *Everyman*, while Sir Barry recommended a play he had recently translated from the French by Henri Gheon, who had developed it from an old fourteenth-century French manuscript version of a Mystery play, *The Marvellous History of St. Bernard*. To these two were added Masefield's *Good Friday*, and a new play



by myself, *The Mystery of Meaux*, which had just been published by a Chicago play-publishing company. In addition we got into correspondence with George Bell, Bishop of Chichester, who took a great interest in church drama.

I am positive no more ambitious programme was ever staged by a non-commercial group at any time in North America. If that sounds a little boastful, consider the implications: Four large settings, two hundred parts to be taken, two hundred costumes to be designed and made, music for four plays to be selected, and lighting and properties to be provided. And how was it to be paid for? Not by a government grant, not by a subsidized organization, but by a collection of people who gave their time and energy free to accomplish an objective they felt was exciting and worthwhile. In due course the plays were presented, and at every performance the church was filled to capacity.

For *Everyman* we used the chancel as it was, and for the script of the play I was asked to write a special version, combining the old mediaeval *Everyman* with Hugo von Hofmannsthal's version, and a quantity of new material of my own. Of the performance, Augustus Bridle wrote in the *Toronto Star*:

*This realistic version is far different from the allegory first presented here by Ben Greet. There were almost as many editions of Everyman as there were of the German prototype Faustus. And of all of them this seems to be nearest the theatre in technique. The cast is so large that only the remarkable work of Raymond Card in the title role can be mentioned. He was on the stage nearly two hours for nearly the whole of the longest one act play in existence.*

For the *Good Friday* I was asked to design a special setting which consisted of four huge round pillars painted a creamy stone colour, which stood out in the spotlighting like part of a Grecian colonnade. Photographs of this setting were displayed at an exhibition of architectural work by the Royal Architectural Institute of Canada at the Toronto Art Gallery, where they caught the eye of the reviewer of the art magazine *La Revue Moderne*, of Paris, who referred to them in these words: "Respectueux des traditions, Raymond Card en a parfois appliqué la technique dans ses constructions, ce qui ne l'a pas empêché de se montrer, à l'occasion, extrêmement hardi et novateur." The leading roles in *Good Friday* were played by Harold Hunter, as Pilate; Patricia Card, as Procula; and William Shelden as the Blind Beggar.

The next play, *The Marvellous History of Saint Bernard*, by Henri Gheon, calls for ten scenes: a road to Rome, the monastery of Aosta, the castle of Menthon, the road to Menthon, and the courtyard of the Castle. Obviously, unless one omitted all scenery and used spotlights, it could not be played in the chancel of a church. It was decided to obtain the use of the new auditorium of Eaton's College Street, and to stage it there.

Even on a stage to change the scenery nine times in an auditorium where there was no upper loft to "fly" the scenery, was not going to be easy, and, as I had been asked to design the settings, I decided that the simplest solution

would be to design a multiple set, that is, one where all the various scenes appear together at one time. By switching the action to different parts of the stage and by focusing the lighting at that spot, the audience would get the impression that the scene had changed. For example, in the centre was a large mountain, at the top a plateau on which appeared the Angels. Beneath was a large door, the entrance to the monastery. On the right was a hillock on top of which Satan appeared in thunder and lightning, and below, the mouth of Hell from whence his evil spirits spewed forth on suitable occasions. On the left was a door leading into the castle, and above it, the balcony of Bernard's study. It was a tremendous job to build all this but the completed set was easy to use and called for no change during the course of the play. Rai Purdy played the title role of Saint Bernard.

Not having a theatre of its own the Canadian Drama League had to devise ways of procuring suitable accommodation, and by a happy association with the Women's Art Association they produced a number of plays in the lovely garden theatre which lay in a tree-shaded dell at the rear of their premises on Prince Arthur Avenue. This called for a choice of plays suited to the occasion and the site.

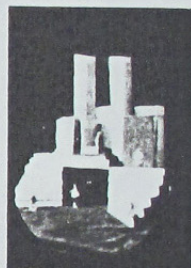
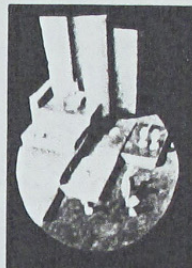
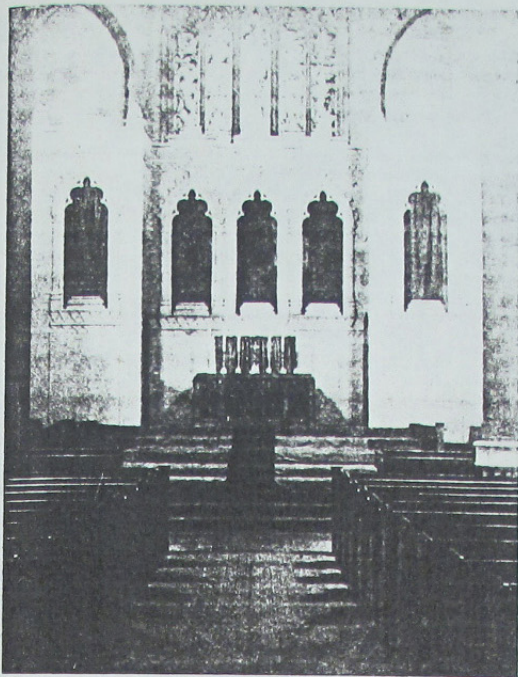
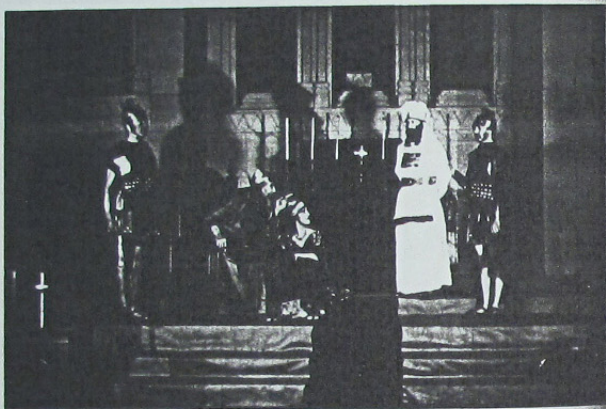
One of the first plays produced here was a lighthearted moral pantomime by Harvey Darton called *The London Review*. It was written in England for use in a puppet theatre, or in a toy cardboard theatre with cut-out figures, or in a theatre for live actors. The directions in the book read: "To REAL ACTORS: - Overact as much as you can, within the bounds of nature and with the full art of the late Mr. Vincent Crummies and his talented family." The cast of players included such delightful persons as Gog and Magog, The Guildhall Giants, Harlequin and Columbine; The Grasshopper; the Weathercock of the Royal Exchange; a Chorus of Stockbrokers; The Beadle of the Bank of England, and many other fanciful characters. Given under spotlights in the beautiful garden and assisted by a small orchestra, it made the evenings of June 20 and 21 of 1928 happy and carefree for a group of people who were rushing headlong and unknowing into the depression of 1929.

In the same garden, in June of 1932, *The Romancers* by Edmund Rostand was presented. Other plays produced here were *The Merchant of Venice*, *Love's Labour's Lost*, and *A Masque for Queen Elizabeth*, of which a critic wrote: "We can only say 'Thank you' to the Women's Art Association for introducing such pageantry to Canada."

Given also was Richard Brinsley Sheridan's farcical comedy *The Critic*, or, *A Tragedy Rehearsed*. One review read in part: "The beautiful natural stage, colourful costumes, effective lighting and well-directed use of the broadly burlesqued action made a pleasing spectacle for the eye."

1935 saw *Two Gentlemen of Verona* in the same place, followed by *The Merchant of Venice* in June of 1936. This latter play was so successful that it was repeated a few weeks after at the country home of Mrs. W. Evans of Erindale on behalf of the fund for the restoration of the local Anglican Church. The evening was ideal and the audience sat on the large green lawn.







The stage was the terrace in front of the drawing-room, and Patricia Card's vivid costumes were particularly effective against the grey stone walls of this delightful country house.

Early in 1937 the Canadian Drama League once more turned its attention to church drama, and the Metropolitan United Church was chosen for a group of religious plays. The February production was Tennyson's *Becket*, interesting as a comparison to *Murder in the Cathedral* by T.S. Eliot, which had been recently produced in Massey Hall. Tennyson's play, with its stately blank verse and sound Victorian approach to history, was very effective. The play had originally been written at the request of Sir Henry Irving, who triumphed in it in 1891, and as a result it has a slightly more dramatic quality than Tennyson's other poetic plays. The Drama League production, well costumed, effectively lighted, with a background of the chancel of the cathedral-like Metropolitan Church, and built-up by the resonant organ music and ecclesiastical atmosphere, achieved the maximum effect it was possible to get from the play. Other plays given in the same place were *Richard of Bordeaux* by Gordon Daviot, and a special Coronation Pageant, written by Raymond Card, in honour of the crowning of King George VI and Queen Elizabeth.

I am going to give part of the review of it from the *Telegram* of May 1937, because it gives such a vivid picture of the type of production too seldom seen in the anti-patriotic era in which we now live. The Heading began:

*Memorable Event, Coronation Dramatized. Brilliance and colour, coupled with rare music, made the premiere of this presentation worthwhile. Tableaux, pictures, and dramatic interludes were arranged so as to depict in pageant form episodes connected with the recent Coronation, in a truly memorable manner. In a great circular frame in the centre of the chancel covered by folding doors of gold, which were opened by two handsomely garbed pages, the audience was shown coloured screen photos of the impressive line of Kings and Queens of England.*

*Narrators, garbed in red and purple, recalled to the audience lines said by these famous rulers, and the British Possessions and Overseas Territories, represented by suitably dressed groups, formed an impressive tableau on the chancel steps. Then followed a procession of the Canadian Provinces, who all paid tribute to the new King and Queen. At the conclusion Britannia appeared, and the band, choir, and congregation joined in singing "Rule Britannia", while as a grand finale the entire assembly greeted the pictures of King George VI with the singing of the National Anthem. Dr. H.A. Fricker was at the organ and the Metropolitan Band was led by Alfred Pearce. The four narrators were Raymond Card, Edward Roberts, Norman Green, and Douglas Ney.*

Among the many pageants produced by the Canadian Drama League there were two worthy of mention. The Women's Institute of Canada, which now has branches in many countries, including England, decided to celebrate its

100th Anniversary by a pageant on the grounds of the Guelph Agricultural College, now the University of Guelph.

It was a large pageant and was played before the ivy-clad buildings of the campus on the lovely lawn. Scenes showed the inception and development of the Institute, and a large number of ladies garbed in early Victorian costume took part, reinforced by Canadian Drama League actors in the roles of narrators. Once more the League had given their services free to perpetuate a facet of the history of Canada.

Another pageant, interesting for a different reason, was given about 1939, in the early months of the Second World War, at Maple Leaf Gardens in Toronto. Distinguished military, financial, and political personages were to assemble on a large temporary stage at one end of the arena to press for support for the new War Loan Drive which was to be inaugurated. In order to attract the crowd a pageant of all the allies in national costumes, with appropriate banners and music, was assembled and paraded, backed up by army units with bands and military equipment, in marches and counter-marches.

One of the great difficulties in running a large display in an arena is to co-ordinate the many groups, when the director, who has to remain concealed from view, cannot get at the various people to tell them when to make their exits and entrances. To help overcome this a large screen of potted ferns and flowers was banked-up on one side of the stage near the distinguished guests. Lying down behind this greenery was an assistant stage director who by means of a telephone could be contacted by Brownlow Card, who instructed him when it was time for the various distinguished speakers (some of them Cabinet Ministers) to rise and give their addresses. I doubt if any group of outstanding people were ever told to get up and sit down in more direct language.

After several military manoeuvres on the floor of the arena the moment for the grand finale arrived. Each national group, in native costume, was to march around the arena with their country's banner flying and their own national anthem being proudly played. It called for quite a little arranging to get the thirty-odd groups of the allies in the correct sequence with the right flag and the right national anthem. All went well for the first twenty-seven units representing well-known countries like Britain, France, Australia and New Zealand, who stepped out into the blazing lights of the arena in proud sequence of Unit, Flag and Anthem.

The last three units, however, were less well known: the Balkan Freedom Fighters, the Chinese National Contingent, and the Israeli group. By some mischance the Freedom Fighters and the Chinese Contingent got hold of the wrong flags and the band played the wrong anthem . . . but as they were unknown groups it passed unnoticed.

At the end came the representatives of the newly emerging Israel who, finding their flag had been taken by the Chinese, began to balk at marching under the wrong banner; but in that tense urgency which a continuous programme calls for, my brother, who was supervising the timing from the



darkness of the entrance tunnel below the tiers of seats, shouted: "Go on! Go on! I'll knock the block off the first person who holds back!" His powerful person and commanding voice cowed the unfortunate representatives of God's chosen people, who emerged hurriedly into the blaze of the spotlights carrying before them the banner of the Balkan Freedom Fighters while the band played the Chinese National Anthem.

Nobody knew. Nobody cared. The show had gone on and the finale was greeted with the ovation it deserved. Thus was exemplified the basic rule for all pageant directors: never stop, never apologize, never explain. Keep it rolling.

The climax was even more amusing; the gentlemen who touted the sale of War Bonds each received the C.M.G. for their patriotic endeavours and the ones who provided the pageant had to be satisfied with the loud but transitory applause of the audience.

Another episode of unusual interest occurred in 1933, when the Ontario Association of Architects formed a relief committee to raise a fund to assist unemployed architects and draughtsmen, who were by this time in the midst of the Great Depression. The committee, to which I was appointed, consisted of persons connected with the Arts: representatives of the Art Gallery, Architects, Landscape Architects, Sculptors, Ontario College of Art, and Music and Ballet people. It was decided to hold a grand Beaux Art Ball in full costume at the Royal York Hotel on April 18, 1933.

Everybody was to come in costume, for which handsome prizes would be offered. The two ballrooms and two orchestras were engaged and the finest ball ever held in Toronto was the result: 3,000 persons bought tickets at ten dollars a couple, and the demand exceeded the supply. The Canadian Drama League provided several divertissements, including a cage of "Wild Women", consisting of all the best looking girls among the actresses in Eve-like costumes with Maple Leaves instead of Fig-Leaves to cover their outstanding features. They were suddenly released from the Waggon-like Cage in which they were locked up, when it reached the centre of the Ball Room. The men present then rushed forward and those who secured a screaming beauty for themselves joined in the dance around the edge of the ballroom.

The party was a huge success: lost artists and architects were found and returned to their homes by the police over the next three days.

Unfortunately, when the accounts came to be audited, although the receipts showed 3,000 persons at ten dollars each, the bands, hotel rent, decorations, food and incidentals, left the unbelievable sum of \$347.00 to be distributed to the unemployed.

I am afraid that cormorant, devouring time, will not permit me to continue to list in detail many more items. I should have liked to mention the many plays produced by the Canadian Drama League at the Eaton Auditorium, the series of Canadian historical plays specially written, the Children's plays, the special courses in Drama, the course of lectures arranged at Trinity College with Professor E.A. Dale, Professor Gilbert Norwood, Professor G. Wilson Knight and myself, each taking an evening on Roman, Greek, Eliza-



bethan, and Religious Drama.

I would have liked to say something about the kindness of leading organists such as Dr. H.A. Fricker, Dr. Healey Willen, Dr. Edgar Goodaire, Horace Lapp, and Reginald Stewart, who helped with many productions. Something could be said about the costume designs of Mabel Letchford, Patricia Card, and Melville Keay. Critics who gave valuable assistance were Augustus Bridle of the *Toronto Star*, Dr. Lawrence Mason of the *Toronto Globe*, and Miss Rose Macdonald of the *Toronto Telegram*.

Something could be said about the Dickens Fellowship with its outstanding list of high class play productions, including *The Maypole Inn*, *The Tale of Two Cities*, *The Christmas Carol*, *The Trial of Edwin Drood*, and the *Bardell-Pickwick Trial*.

Other topics would include the pioneer work in children's theatre done at the University Settlement; the emerging radio drama of the period; the activities of the Players Guild of University College; and other dramatic groups such as the Women's Alumnae Players of University College, and The Group at the Barneo, headed by Julia Jarvis.

The later contributions of the Earle Grey Players, who began a tradition of Shakespearean festivals in 1949 when they presented their plays in the Quadrangle of Trinity College, is a topic worthy of more investigation as well.

I must call a halt. In conclusion, I hope I have convinced you that 1919-1939 were rich years in the dramatic life of Toronto: "We shall not look upon their like again."

Raymond Card†  
Toronto





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